

MILESTONES

MISSION: To promote the growth, appreciation and performance of Jazz & Blues – a great American music art form – through scholarships, workshops, clinics, weekly jazz jams and community outreach programs.



We Need Your Help! PLEASE!

By Don Bestor, Jr.
President

Politics aside, those who frequent our very well attended **Jazz Jams** every week know we've obviously made a huge commitment that we consistently and happily execute. Bringing this type of music entertainment is our passion, and I'm so honored to be part of this organization. Our volunteers are ALWAYS there to meet and greet you; our musicians are ALWAYS there to perform for you; our management team is ALWAYS there to be sure we provide our very special fans, (that's you), a fun,

honest and professional experience. This recipe/formula is under constant scrutiny so we can improve content and its presentation. Keep in mind this is all done by a group of people who volunteer their time and their expertise because they are dedicated to fostering a greater awareness and enjoyment of the American art forms known as Jazz and Blues. We do this through education and performance and we provide scholarships to deserving college-bound students who wish to

further their knowledge and skill in the music field. We present Jazz and Blues music to the public in a variety of ways, including: festivals, performances, free jam sessions, hands-on workshops, clinics, community education, and outreach initiatives. We are VOLUNTEERS and we do NOT receive any monies for our efforts. Our organization is funded, solely, by our **Saturday Jazz Market** held in Downtown Fort Pierce, which provides the financial means to operate this organization.

The City of Fort Pierce (for reasons, still unclear) now wants to change our **Saturday Jazz Market** location. THIS COULD END OUR JAZZ SOCIETY AS IT IS! It actually has the potential to put us out of business. This is where your help is needed!!!! Please write to the

CONTINUED ON PAGE 2



The First Sit-In

By Chris Hulka
Vice President

In the winter of 1977, I was a sixteen-year-old music student at Miami Springs High School. I can remember clearly the first time I had the privilege to sit-in with a local professional jazz band: The Billy Marcus Quartet. The band was currently playing five nights a week at the Airliner Lounge adjacent to Miami International Airport. Because I had snuck into many of Miami's jazz clubs to hear the Quartet play, I considered us (in my mind, at least) close, personal friends. I became more confident in my

ability to play my instrument (back then it was tenor sax & flute). So –after con-stant prodding from my high school band buddies–I decided that on the next Tuesday night, I would pop the question: "Can I sit-in for one song?"

Good grief! What song will I do? What's a good key to solo in? Will they even let me on stage with them? Should I polish my horn? What do you wear to play Jazz? Should I play sax or flute? Ok, sax it is . . . no, I'll play flute. How will I get there on a Tuesday? What if I screw-up? Whose idea was this, anyway? Finally, at the suggestion of my Uncle Ron, the pianist in my father's band (they were all my Uncles), I practiced, practiced and practiced the Blues until I was well, Blue in the face. "Yeah, man . . . you can't go wrong with the Blues!"

I woke up Tuesday morning before daylight. High school? Who cares! I'm sittin'-in tonight, man! Look out, world; here I come with some heavy Blues – I had forgotten that only last weekend I was the Band-Boy who fell asleep behind the bandstand at my dad's gig. My two older best friends and I strutted into the Airliner Lounge around 8:30. The hostess saw I was carrying a sax case, so she didn't ask me for ID – how **dare** she even *consider* the thought of carding *me*, a jazz musician! But suddenly, my ego trip was abruptly cancelled. The old Airliner Lounge–my Airliner Lounge–was now the size of the Coliseum. We inched our way in for what seemed like two hundred yards to our 'usual' table – my sax case now drawing the attention of thousands of eyes in the room. CONTINUED ON PAGE 5



FPJ&BS Membership - We're Glad You're Here!

We would like to thank the following new and renewing members for joining the Fort Pierce Jazz & Blues Society.

Your membership dollars help provide scholarships for students in high school who are committed to furthering their education in an institution of higher learning. Your contribution also allows us to produce local shows which we bring to the community at little or no charge and to provide live music to students of all ages in local schools during the school year.

Without you, this would not be possible.

NEW MEMBERS

Marianne F. Martin
Jim "Jimmy Dee" Nola
Lenora & Steven Satin
James D. Thoma

RENEWALS

Jesse P. Faulkner
George M. Gordon
Barbara Meadows
Bruce Miller
Richard & Rosemary Przybylski
Agnes Hill & Joseph Schwartz
Richard & Margaret Westfall
Lance Willock

PATRON

Professor William H. Kenny, III

We Need Your Help! (cont.)

Don Bestor article from page 1.

Mayor, the councilmen, the commissioners, etc. and let them know this organization depends on its own resources and asks for no financial aid/backing from the City. I personally think the City should applaud and support our effort for trying to put a smile on faces that need smiles, for students who need support and encouragement, for laughter to those who might need a lift for their day, and for presenting a 'lighter moment in time' at a very nominal cost. We are NOT the **Jazz and Blues Society**. We are the **Fort Pierce Jazz and Blues Society** and I think it is about time that we, at least, get a pat on the back from the City for our efforts, don't you? *We are now, and have always been, about the music, not politics!*

Two years ago we received a letter from the City informing us (any and all) funding for the **Fort Pierce Jazz and Blues Society** is no longer available. That was obviously very difficult for us, but, we've managed to tighten our belts and we survived. We are, however, very concerned about the potential negative impact of such a relocation of the popular **Saturday**

Jazz Market. We need your help. Please write a letter of support to city officials emphasizing the importance of maintaining the current **Saturday Jazz Market** site. Please do this as soon as possible. Time is of the essence. Any help you give us is certainly appreciated and our community would be the benefactors of your efforts.

Thank you in advance!

Don



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Edward Becht, District 2
email: CommEddieBecht@Bechtlaw.com

Welcome To Our New Board Member

Steven M. Satin was elected to the Board of Directors in 2011. He and his wife Lenora got hooked on the Fort Pierce Jazz and Blues Society when they attended a Jazz Jam a few months ago after relocating to St. Lucie West from New York City. They became members immediately and have been volunteering at Jazz Society events ever since.

Born and raised in Brooklyn New York, Steven is recently retired from the NYC Department of Education where he was a Mathematics Teacher, Assistant Principal and Principal over a 37 year career. He is particularly impressed by the educational mission of the Jazz Society and looks forward to working on behalf of local students interested in studying music.



Ongoing Events:

TUESDAY - Jazz Jams



BLACK BOX

Tuesdays from 7:00 – 10:00 PM

NOV. 1, 8, 15, 22, 29

Little Big Band Nov. 15 (\$8 cover)

Big Band Nov. 29 (\$8 cover)

DEC. 6, 13, 20, 27

JAN. 3, 10, 17, 24, 31

\$5 Cover (\$8 on Nov 15 & 29)

Full Bar available

117 S. 2nd St, Downtown Ft. Pierce

WEDNESDAY - Jazz Jams At The Gardens



Every other Wed. 6:30 – 9:30 PM

NOV. 2, 16, 30

DEC. 14, 28

JAN. 11, 25

\$3 Cover - Wine and Beer available
2410 Westmoreland Blvd., PSL

SATURDAY - Jazz Market

(A Year Round Event - 8AM - 1PM)

THE JAZZ MARKET PRESENTS:

JAZZ IN THE GAZEBO



Dates for the next 3 months:
9:00 AM – Noon

NOV. 5 • DEC. 3 • JAN. 7

**Downtown Fort Pierce along the
Indian River Waterfront**

Funds raised support educational programs
and local scholarships.

DATES AND INFORMATION FOR ALL EVENTS AVAILABLE ONLINE AT: JAZZSOCIETY.ORG

Upcoming Events:



Sunday Brunch at Tutto Fresco

1180 SE Port St. Lucie Blvd, Port St. Lucie

Sunday, December 4, 2011

1:00 – 4:00 PM • \$12.99 per person

Mangia!

Waterside Blues Concert

FORT PIERCE MARINA • 1 Avenue A, Fort Pierce

Sunday, November 20, 2011 • 1:00 – 5:00 PM

This great jazz event is FREE!

Sponsored by Scripps Newspapers.



JP Soars and the Red Hots

2009 Winner - Best Guitarist, International Blues Challenge – Fort Pierce Blues lovers are eagerly anticipating this Concert at the Waterfront, featuring the talents of the prodigious young guitarist and blues artist, J.P. Soars. The show will open at 1 pm with the Society's exciting Jazz Ensemble. Great music, food vendors, arts & crafts, and more. Bring family and friends.



18 PIECE BIG BAND

FOR TICKETS: SUNRISETHEATRE.COM

Tribute to Benny Goodman

SUNRISE THEATRE • 117 S. 2nd Street, Fort Pierce

Sunday, January 8, 2012 • 2:30 PM •

VIP Seating with Brunch, Tickets \$50 • General Admission \$25

Walk A Mile In Her Shoes

Music is their forte—but on Saturday, October 15, Don Bestor, Jr. and Jimmy Tucci donned high heels and walked with other men from the Treasure Coast to support for **Safeplace**: a nonprofit organization that provides safety for individuals and families affected by sexual and domestic violence. They were joined by Port St. Lucie County Commissioner Chris Dzadovsky, who served as a past president of the Fort Pierce Jazz & Blues Society and is a big supporter of the Arts. Also supporting the cause and pictured with Don and Steven was Port St. Lucie Mayor JoAnn Faiella.



President Don Bestor, Jr. points out, **"There's No Excuse for Domestic Violence!"**



(L to R) Officer John Fazio and Chief Brian Reuther of the Port St. Lucie Police Department, with Capt. David Thompson of the St. Lucie County Sheriff's Department.



Commissioner Chris Dzadovsky



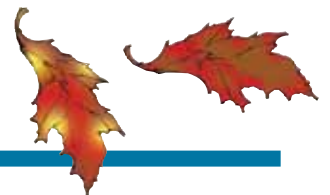
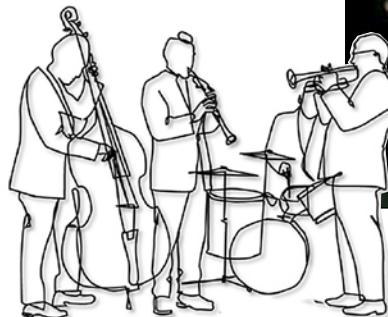
Steven Satin, JoAnn Faiella, PSL Mayor, and President Don Bestor, Jr

Little Big Band Jazz Jam

Cauncey Mays' 11-piece Little Big Band "Idle Gossip" headlined the Black Box Jazz Jam on October 11 and presented many smooth new sounds.

The band features five horns and six rhythm players.

They will return to the Black Box on Tuesday, November 15.



The First Sit-In! (cont.)

Chris Hulka article from page 1.

The band took the stage for their first set of familiar jazz standards set ablaze by Marcus' usual piano pyrotechnics. As the crowd roared its applause, I couldn't help noticing the musicians glancing at me with a puzzled "What's up with the kid in the front row?" look in their eyes. Finally! They're taking a break . . . now's my chance!

I gathered what nerve I had left and made my way to the stage. As I introduced myself, the musicians suddenly seemed nine feet tall, and myself a mere three feet-six. "Can I sit-in on flute for one song, Mr. Marcus?" "Sure, kid," he said. "What would you like to play, man?" I replied as if I had a library of tunes at my disposal: "How about 'Swingin' Shepherd Blues,' in B-Flat?" "Good choice, kid," he replied, nodding his head "You can't go wrong with the Blues, man."

Three tunes into the band's next set, I heard over the microphone: "Ladies and gentleman, we'd like to bring-up to the stage, a fine young man . . ." At that moment, a heart-pounding wave of heat, reminiscent of my first kiss flowed through my whole body, followed by complete silence – I could see my friends clapping and pointing

me toward the stage, but like a pitcher about to start the ninth inning of the championship game, I heard absolutely nothing but my heartbeat, until: "a-one, a-two, a-one, two, three four . . ."

The next thing I knew, there were people clapping . . . for me? WOW, I GUESS I DID OK! I had no idea what I'd just played, or how long I'd been up there, but only that the spotlight was really, really bright! I can only describe the feeling as being exhilarated, terrified and in love, all rolled into one unforgettable moment. I floated off the stage through a gauntlet of handshakes, up-turned thumbs, and approving nods. I sat down at our table thinking "Man, this is the greatest! Which song I can do next week?" I was hooked then and am still hooked today on the anticipation, joy and soul-bearing magic of playing jazz.

We at the **FPJ&BS** are dedicated to the perpetuation of jazz as an art form through encouraging young players to experience the magic of jazz for themselves. So, the next time you're lucky enough to witness to a young player's first sit-in, just remember the courage, optimism and dedication needed to make it happen.

Musically,
Chris Hulka, Vice President



The Fort Pierce

Jazz & Blues Society

would like to wish

everyone a very

Happy Thanksgiving



Community Outreach "Art of a Fallen Hero"

The **Fort Pierce Jazz Ensemble** is proud to donate their time to fund raisers in our community.

The National Navy UDT-SEAL Museum honored Joshua Harris on September 10 & 11. Joshua was killed in action in Afghanistan in 2008. Vice President Chris Hulka and ensemble pianist Bud Skiles provided the music for the event.

The museum is located at 3300 N. Highway A1A, Fort Pierce, FL 34949. Please visit their website www.navysealmuseum.com for more information.



Sunday Jazz Jam Brunch at Pirates Cove Marina and Resort in Stuart

The Fort Pierce Jazz & Blues Society recently produced the latest in its series of Sunday Jazz Jam Brunches at the Pirates Cove Resort in Port Salerno. It was the Jazz Society's first venture into the southern reaches of the Treasure Coast area and was declared a rousing success by all who attended. Both the acoustics, perfect for music, and the atmosphere, so close to the water, were especially pleasing for guests and musicians as well. The event featured musicians, Claudio Berardi, Chauncey Mays, Don Bestor, Jr., Bobby Sagnella, Chris Hulka, Bud Skiles, Jim Tucci and Jim VanVoorheis, plus guest artists Scat Man Jack, Vicki Belmonti, Vera Mann and Mia Batalini, among others.



Dear Members & Friends,

Did you know the City of Fort Pierce does not financially support the Fort Pierce Jazz & Blues Society's college scholarship program for area high school students, the in-school instruction provided by our talented musicians or the many free concerts we perform in the community?

Your membership donations and volunteer efforts are crucial to our non-profit organization. We count on your support and any monetary donations are tax deductible. Please mail your contributions today or visit our website at www.jazzsociety.org to donate. We thank you for your continued support.

Kudos



Vice President Chris Hulka presents Stix Nickson with an appreciation plaque.

Thank you Stix and For Drummers Only for your generosity and corporate sponsorship.

Big Band Jams at the



Black Box September 27

Featured was the powerful **Big Band For Dancers Only – The BIG Swingin’ Band**, and it was a sold-out, standing-room-only affair.

Hundreds packed the venue and the energetic 18-piece band did not disappoint, playing an impressive array of big band favorites as well as some contemporary arrangements.

The band, co-led by Mark Green and Al Hager will return to the Black Box on Tuesday, November 29. Come early for a seat!



Dancing with PALs



Do you Rhumba, Tango, Cha-Cha, Waltz, Jive and Quickstep? Dancing with PALs did all of that and more on Saturday, October 8 at the Fenn Center in Fort Pierce.

Dancing with PALs is an annual fundraiser for the Treasure Coast Youth Program organized by Cathy Townsend for the Police Athletic League (PAL).

FPJ&BS Ensemble’s Chris, Dean, Bobby and Bud provided the music while professional and volunteer dancers entertained the audience with their dancing skills.



The Florida Association of Counties presented Commissioner Chris Dzadovsky with an *Advanced County Commissioner Designation* following his completion of a comprehensive study program developed by the association.

Congratulations, Commissioner and thank you for your continued support of the Fort Pierce Jazz & Blues Society.

Support the Arts!

Funding and sponsorship provided in part by Scripps Treasure Coast Newspapers, The Sunrise Theatre, The City of Fort Pierce, Friends of The Port St. Lucie Botanical Gardens, Keystone Computer Concepts, Southern Eagle Distributing, Kauff's Towing, Jane Caggiano, Shann's Tax Service, Drummers Only Drum Shop, and The Blues Alliance of the Treasure Coast.



We sincerely thank all our sponsors for their support and contributions.

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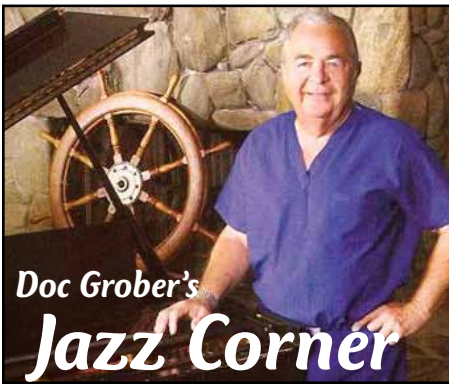
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MISSION

Founded in 1996, the Fort Pierce Jazz & Blues Society is a nonprofit organization whose mission is to foster a greater awareness and love for jazz and blues by exposing these great American art forms to the community at-large and to the schools. The Jazz & Blues Society shares ideas with other jazz and/or blues-oriented groups locally and around the nation to mutually assist in promoting the growth, appreciation and perpetuation of the jazz and blues genres.

The Fort Pierce Jazz & Blues Society presents jazz and blues music to the public in a variety of ways, including: festivals, performances, free jam sessions, hands-on workshops, clinics, community education, and outreach initiatives. Our objectives are to foster greater awareness and enjoyment in the community for jazz and blues through education and performances, and to provide scholarships to deserving college-bound students who wish to further their knowledge and skill in the music field.



BENNY GOODMAN

Cultural factors generally bear a strong relationship to the art forms that develop during the period those factors exist. "Swing" music flourished during the post Depression times. Financial stress may have caused people to seek 'escape' mechanisms, including musical diversions. Jazz became America's popular music and entertainment. There was an identity between people and this happy music. People were looking for a 'new beginning' and some found it in music. For the first time, African Americans could see jazz as a profession and art form. The national cohesiveness of that period inspired people to sit around their radios to listen to these new sounds. These feelings lasted until increasing divisiveness and strife of the Post World War II period. The music changed accordingly. Art forms are manifestations of the underlying culture in which they are born and as the underlying culture changes and evolves (or devolves) there are related changes. Hence the "Swing Era" declined significantly in the post WW II period.

Racial prejudice was rampant in the '30s. The most ardent lovers of jazz and its development inevitably have to confront some of the unfair manifestations of racial strife. Such discord, unfortunately, is inextricably intertwined with the history of our nation.

It was at this time that jazz clarinetist Benny Goodman emerged.

Although worthy of our attention solely on the basis of his prodigious musical abilities, I find it particularly noteworthy that he had the courage to feature black jazz musicians at a time that racial integration had not yet been accepted. He did this knowing it might compromise his career.

He was classically-trained, practiced assiduously, and set new standards for jazz performance. He ushered in the Swing Era with an orchestra of top-notch musicians and with a black tube—the clarinet.

This 'black tube' was of finite length, but this length could be functionally changed and controlled by covering and uncovering certain holes and pads that were part of the instrument's design.

Thus the pitch of the note formed by vibrating columns of air could be varied by repositioning of the fingers on the instrument. Blowing air over the reed-covered mouth-piece initiated the production of these audible vibrating columns of air.

Benny grew up in Chicago and got to play with the jazz musicians who formed the famous Austin High School Gang. He left for Los Angeles to join Ben Pollack, with whom he made his way back through Chicago to New York. He worked and recorded with Red Nichols and the Five Pennies and then gravitated to studio work. He was a highly skilled sight reader and had the versatility to blend into a variety of ensembles. It was during that period that he organized his first band employing Fletcher Henderson as his arranger. He just barely won an audition on the Let's Dance radio series. This provided time and funds to hone the collective skills of his orchestra. Benny was able to combine the best points of a "coloured" band ("coloured" used inoffensively in 1935) with the best of the white characteristics. Think of the prominent whites: pianist Jess Stacy, trumpeter Bunny Berigan and drummer Gene Krupa. Then there were the black musicians: Lionel Hampton on vibes, pianist Teddy Wilson, bassist Slam Stewart, guitarist Charlie Christian and countless lesser known section men.

Benny's appreciation and understanding of the traits inherent in his black musicians coupled with the Fletcher Henderson arrangements (himself black) provided the ingredients upon which



a top-notch product could be developed. One need only listen to the strong sense of swing

provided by his sax sections as they play lightly but rhythmically. His demanding leadership and attention to details strongly encouraged the development of what was to be one of the most cohesive jazz orchestras ever. The self-discipline and high standards he brought to his own clarinet playing were soon apparent in his swing orchestra.

The Let's Dance radio series was discontinued in May of 1935. Benny Goodman then took his band across the country playing straight-forward dance music to uninspired crowds. But feeling he had nothing left to lose after his unsuccessful and arduous cross-country trek, he and the band opened up with some spirited swinging arrangements. This totally captivated the capacity crowd at the now-famous Palomar Ballroom date on August 21, 1935. The Goodman Orchestra became an overnight success and Benny became a popular teenage idol being dubbed "The King of Swing".

The pinnacle of his career was no doubt the famous January 16, 1938 Carnegie Hall concert, after which he continued to be one of the giants of the "Swing Era".

Essentially, swing started with spiced-up commercial and popular material using Harlem-oriented flavoring and marketing it all with a white band playing for a primarily white audience. The exact arrangements existed in the Fletcher Henderson Orchestra prior to Goodman but was not commercially successful. One is left wondering ... did Goodman's success represent inadvertent 'exploitation' of black music: or was it, rather, Goodman's talent and leadership coupled with changing times that caused the same musical ingredients to blossom.

This article only touches on highlights of Benny Goodman's early career...

Should there be sufficient interest we could expand the discussion of this giant of jazz to include analysis of some of his recordings, his experimentation with the emerging bop style, the music of his later years, his small groups which allowed him expanded improvisatory freedom, the Eddie Sauter arrangements, and his classical performances.

Dr. Ron Grober



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I want to be a part of the best Jazz & Blues in Fort Pierce!

*The Fort Pierce Jazz & Blues Society is a nonprofit organization
and all donations are tax deductible.*

Please Check One:

- Individual \$50
- Family \$75
- Patron \$100
- Benefactor \$250
- Corporate \$500

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

E-Mail _____

Yes, I would like to volunteer, Please contact me.

*Please mail this form
and your check to:*

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